

Relationship between Passages A and B: Both passages outline factors that affect our emotional response to music.

Steps 2–4: Attack the Questions

1. Which one of the following concepts is linked to **positive** musical experiences in **both** passages?

- | | | | |
|---------------------------|------------------|--------|---|
| ☐ (A) | continuous sound | A only |  |
| ☐ (B) | tension | B only |  |
| ☐ (C) | language | |  |
| ☐ (D) | improvisation | |  |
| ☐ (E) | complexity | |  |

Here's How to Crack It

Step 2: Assess

This is an Extract: Fact question that asks about something that happens in BOTH passages.

Step 3: Act

Given that both passages mention a variety of things that can be linked to positive musical experiences, it is best to go directly to the answer choices first, and then go back to each passage and/or to your own passage prep notes as you evaluate the choices.

Step 4: Answer

Choice (A), “continuous sound,” is mentioned only in Passage A. This is a classic trap on a question that asks for something that happens in both passages.

Choice (B) is a similar trap. To the extent that it is linked to positive musical experiences, it is discussed only in Passage B (paragraph 1). Don't spend too much time trying to decide if “tension” is close enough, or if it would need to say “resolution of tension” to answer the question; if it isn't addressed at all in the other passage, it has no chance of being the correct answer.

Choice (C), “language,” is addressed only in Passage A, and there it is as an analogy to music, not as a source of positive musical experiences. Similarly to (B), however, if you have seen that language is not discussed in Passage B, this is enough to eliminate the choice.

Choice (D), “improvisation,” is out of scope; it isn’t discussed in either passage. Once you have figured out that it isn’t in one of the passages, you can eliminate this choice without hunting through the other passage as well.

Choice (E), “complexity,” is discussed in both passages in connection to positive musical experiences. You may well have enough information from preparing the passage, including the main points of each paragraph, to select this answer without going back to the passage text again. If not, you would go back to see that it is discussed in the first sentence of Passage A and in the last paragraph of Passage B.

2. The passages most strongly suggest that **both** are targeting an audience that is interested in which one of the following?

- ☒ A the theoretical underpinnings of how music is composed 
- ☒ B the nature of the conceptual difference between music and discontinuous sound 
- ☐ C the impact music can have on human emotional states 
- ☒ D the most effective techniques for teaching novices to appreciate complex music 
- ☒ E the influence music has had on the development of spoken language 

Here’s How to Crack It

Step 2: Assess

This is an Extract: Inference question. However, in translating the question, you should notice that it is also very similar to a Big Picture: Primary Purpose question. By asking to whom each author is writing, it is essentially asking about the purpose of both authors.

Step 3: Act

You have already done enough preparation work in Step 1 to have a good answer to this question in mind: both passages are targeting an audience that is interested in the effects music has on the feelings of listeners.

Step 4: Answer

Choice (A) is out of scope for both passages; neither discusses how music is composed. Make sure not to take extra leaps to connect the effect of music to the reason why a piece of music was composed as it was. That connection would have to be made explicitly in both passages for this answer to be correct.

For (B), once you identify that continuous sounds are discussed only in Passage A, this is enough to eliminate the answer choice. Even for Passage A, this doesn't match, however, given that Passage A is not talking about some conceptual *contrast* between music and discontinuous sound.

Choice (C) matches what you would have already defined as the relationship between the two passages: "Both passages outline factors that affect our emotional response to music." So, keep it in!

Choice (D) is beyond the scope of both passages; neither discusses *teaching* music appreciation. The trap is that the end of Passage B mentions trained versus "naive" or novice listeners (although still not in the context of teaching music), and sometimes the last thing you read in a passage stands out in your mind.

Choice (E) is wrong for reasons similar to those for (D). Language is mentioned only in one passage (Passage A), and even in that passage it is not discussed in the context of how one (music) influences the other (language).

This leaves you with (C) as the straightforwardly supported credited response.

3. Which one of the following describes a preference that is most analogous to the preference mentioned in the first paragraph of passage A?

- ☒ (A) the preference of some people for falling asleep to white noise, such as the sound of an electric fan 
- ☐ (B) the preference of many moviegoers for movies with plots that are clear and easy to follow 
- ☐ (C) the preference of many diners for restaurants that serve large portions 
- ☐ (D) the preference of many young listeners for fast music over slower music 
- ☐ (E) the preference of most children for sweet foods over bitter foods 

Here's How to Crack It

Step 2: Assess

This is an Application: Analogy question. In translating it, note two key things. First, it asks only about Passage A. Second, it asks for a preference logically similar to that mentioned in the first paragraph of that passage.

Step 3: Act

Go back to the passage and find the relevant preference: “a certain complexity of sound” that has “some sort of coherence, a principle that connects the various sounds and makes them comprehensible.” So, you are looking for a preference, most likely for something other than music (given that this is an Analogy question) that is not too simple, but that is coherent and comprehensible.

Note that you can ignore Passage B for this question, since it asks only about Passage A.

Step 4: Answer

Choice (A) is wrong because it has no complexity to it. White noise, such as the sound of a fan, would be like a “single, pure tone,” and the author says that such simple tones are not interesting to listeners.

Choice (B) has the right theme: a plot (which would involve different aspects linked together) that is comprehensible and easy to understand (which has the right type and level of complexity). So, leave it in!

Choice (C) is out of scope. Nothing in Passage A or in this answer choice connects complexity or comprehensibility to size.

Choice (D) is also out of scope. It may be attractive because it mentions music, but remember that Analogy questions have nothing to do with the topic of the passage, only the logic, and choices that have the same topic may in fact be traps. Nothing in the passage connects speed to complexity or comprehensibility.

Choice (E), like (C), is out of scope. There is no evidence in the passage or in the answer choice that sweet foods would be any different than bitter foods in their “comprehensibility” (whatever that might mean in this context) or complexity.

This leaves you with (B) as the best logical match.

4. Which one of the following most accurately expresses the main point of passage B?

- (A) The type of musical emotion experienced by a listener is determined by the level to which the listener's expectations are satisfied. 
- (B) Trained listeners are more able to consciously manipulate their own emotional experiences of complex music than are naive listeners. 
- (C) If the development of a piece of music is greatly at odds with the listener's musical expectations, then the listener will experience negative emotions. 
- (D) Listeners can learn to appreciate changes in melodic line and other musical complexities. 
- (E) Music that is experienced by listeners as relaxing usually produces a buildup and release of tension in those listeners. 

Here's How to Crack It

Step 2: Assess

This is a Big Picture: Main Point question. Note that it asks for the main point of Passage B, so Passage A is irrelevant to this question.

Step 3: Act

You have already answered this question in your own words when you prepared the passages: resolution of expectations, and complexity and familiarity, factor into the pleasure we find in music. Make sure that you keep the scope of your own answer and of Passage B in mind as you go through POE.

Step 4: Answer

Choice (A) may not perfectly match your own answer; the last paragraph goes a bit beyond expectations of the listener to bring in complexity and novelty (although they are not completely separate issues). But, this choice is definitely close enough to keep in during your first cut through the choices.

Choice (B) is both too narrow and inaccurate. The author discusses trained listeners only in the last paragraph (so, too narrow) and does not talk about how they can consciously manipulate their emotional experience (so, inaccurate). Therefore, (A) is the best match so far.

Choice (C) is very attractive because yes, the author does indicate this to be true in the second paragraph of the passage. But, it is only one theme within the discussion of satisfaction of expectations (for example, it mentions only the negative side). So, (A) is still a better match for the scope of the passage as a whole.

Choice (D) is the same kind of trap as (C): too narrow. You can infer it from the last paragraph, but this is not an Extract: Inference question. It says nothing about a major theme of the passage (resolution of expectations as it relates to emotion), and therefore is significantly more narrow than (A), and so deserves elimination.

Choice (E) is also a “too narrow trap,” and is much more narrow in scope than (A). Choice (E) is a major point within the first paragraph of the passage, but compare it with (A), which also includes the main point of the second paragraph of the passage and at least some connection to the final paragraph.

This leaves you with (A) as the best answer, even if you weren’t completely satisfied with it when you first read it.

5. Which one of the following most **undermines the explanation provided in passage A for the relaxing effect that some music has on listeners?**

- (A) The musical traditions of different cultures vary greatly in terms of the complexity of the rhythms they employ. 
- (B) The rhythmic structure of a language is determined in part by the pattern of stressed syllables in the words and sentences of the language. 
- (C) Many people find the steady and rhythmic sound of a rocking chair to be very unnerving. 
- (D) The sudden interruption of the expected development of a melody tends to interfere with listeners’ perception of the melody as coherent. 
- (E) Some of the most admired contemporary composers write music that is notably simpler than is most of the music written in previous centuries. 

Here's How to Crack It

Step 2: Assess

The word “undermines” alerts you that this is an Application: Weaken question. Note also that it references a particular explanation in Passage A. So, you will be looking for an answer that most goes against that explanation (and, Passage B is irrelevant to this question).

Step 3: Act

Go back to Passage A and find the relevant explanation. Use your annotation and main points; the beginning of the third paragraph of that passage says “Certain music can also have a relaxing effect. The fact that such music tends to be continuous and rhythmical suggests a possible explanation for this effect.”

Even though you can't predict exactly what new information the correct answer will bring in, you can still come up with a pretty good guideline for what that correct answer needs to indicate: “Continuous and/or rhythmical sounds may not be so relaxing.”

Step 4: Answer

Choice (A) is out of scope. Notice that it doesn't tell you a variety of things that it would have to tell you in order to make it a correct answer. For example, it doesn't say that music that is less complex rhythmically is NOT rhythmic or continuous, or that the people in cultures with more rhythmic music find their music to be LESS relaxing.

Choice (B) also has no effect on the author's argument. What determines the rhythmic structure of language does not tell you anything about the *effect* of rhythmic sounds on the listener.

Choice (C) is going in the direction we already defined for the question. It describes a “steady and rhythmic sound” that, according to the author's argument, people should find relaxing. However, according to this choice (and remember, you take the choices on Weaken questions as true statements), people instead find it “very unnerving.” So, this choice has the right issue and the right direction.

Choice (D) has part of the right issue (continuity) but the wrong direction; this is a classic type of wrong answer on a Weaken question. The answer describes a discontinuity that would interfere with a listener's perception of the melody as coherent. Aside from the fact that the issue of the question is relaxation, not coherence, this choice would be (if anything) consistent with the author's argument. This is the opposite of what you are looking for.

Choice (E), in part in a similar way to (A), introduces an irrelevant comparison. Simplicity is a different issue than continuity and rhythmic nature, and the answer choice does not suggest that this admired “simpler” music is non-rhythmic or non-continuous.

This leaves you with (C) as the answer that goes the furthest to undermine the author’s argument.

6. Which one of the following would be most appropriate as a title for each of the passages?

- ☒ A “The Biological Underpinnings of Musical Emotions” 
- ☐ B “The Psychology of Listener Response to Music” 
- ☒ C “How Music Differs from Other Art Forms” 
- ☐ D “Cultural Patterns in Listeners’ Responses to Music” 
- ☐ E “How Composers Convey Meaning Through Music” 

Here’s How to Crack It

Step 2: Assess

This is a Big Picture: Main Point question (if you called it a Big Picture: Primary Purpose question, you were still on the right track). Note that it asks about “each of the passages,” so the answer will have to fit with both.

Step 3: Act

Yet again, you have already done the necessary work in your preparation of the passages, with the Bottom Line of each and the relationship between the two.

Our Bottom Line of Passage A is “Levels of complexity, coherence, and continuity affect pleasure of listener.” Our Bottom Line of Passage B is “Resolution of expectations, and complexity and familiarity, factor into the pleasure we find in music,” and the relationship between Passages A and B is “Both passages outline factors that affect our emotional response to music.”

The correct answer has to be consistent with these Bottom Lines and this relationship.

Step 4: Answer

Choice (A) is out of scope. Neither passage says anything about biology. Be careful not to read too much into the fact that Passage A mentions language or our brain's reaction to other types of sounds—you can't infer from this that the author is implying any common biological cause. (If you are unsure on that issue, you can still eliminate this choice based on Passage B, which has no such references.) Along the same lines, you can't infer that either author attributes emotional reactions to biological causes.

Choice (B) is consistent with the Bottom Line of each passage and nicely matches our defined relationship between the two. "Pleasure" and "emotion" can definitely be directly connected to "psychology" without any outside knowledge or extra speculation, even if neither author explicitly uses that term.

Choice (C) is out of scope for both passages. Neither compares music to any other art form.

Choice (D) is also out of scope for both Passage A and Passage B. Neither passage talks about different cultures, nor how people in different cultures respond differently.

Choice (E) may be tempting, especially if you haven't defined the Bottom Lines and the relationship between the passages ahead of time. If you have, however, you will quickly see that neither is discussing meaning, but rather, emotional response of the listener.

This leaves you with (B) as the only possible answer.

7. It can be inferred that both authors would be likely to agree with which one of the following statements?

- ☒ (A) The more complex a piece of music, the more it is likely to be enjoyed by most listeners. 
- ☒ (B) More knowledgeable listeners tend to prefer music that is discontinuous and unpredictable. 
- ☒ (C) The capacity of music to elicit strong emotional responses from listeners is the central determinant of its artistic value. 
- ☒ (D) Music that lacks a predictable course is unlikely to cause a listener to feel relaxed. 
- ☒ (E) Music that changes from soft to loud is perceived as disturbing and unpleasant by most listeners. 

Here's How to Crack It

Step 2: Assess

This is an Extract: Inference question. Note that it asks about both authors, meaning that it is asking for a statement that is supported by both passages, not just one or the other.

Step 3: Act

Because the question doesn't include any lead words referring to specific passage content, there is no work to be done with the texts before you move into POE.

Step 4: Answer

Notice the strength of language in (A). It indicates a linear relationship between complexity and enjoyment with no upper limit: the higher the complexity, the higher the enjoyment. This directly contradicts the first paragraph of Passage A, in which the author states that "sounds that are too complex or disorganized, however, tend to be overwhelming" and therefore not enjoyable. And while the author of Passage B does indicate in the last paragraph that trained listeners have a greater tolerance for and enjoyment of complexity, he or she does not go so far as to indicate that there is no upper limit even for these experienced listeners. Therefore, this choice is not supported by either passage.

The easiest way to eliminate (B) is that Passage A never discusses how knowledgeable a listener might be. Furthermore, this choice is too extreme to be supported by the author of Passage B. While the last paragraph indicates that knowledgeable listeners will have a greater preference and enjoyment of discontinuous and unpredictable music than "naïve" or new listeners, he or she does not go so far as to say that knowledgeable listeners tend to prefer "discontinuous and unpredictable" music on the whole, but just that they have a "higher threshold" for these qualities.

Choice (C) starts off promisingly, with its reference to the ability of music to elicit emotional responses. However, it goes wrong when it states that this is "the central determinant of its artistic value." The strong wording "central determinant" should be a red flag, and neither author connects emotional response to artistic value of the music. Therefore, this choice is too extreme; if you called it "out of scope," you were also on the right track.

Choice (D) brings in an issue that you already know is discussed in both passages: the emotional effect of music on the listener and what kind of music will or will not be pleasurable. The main point of the last paragraph of Passage A is that "People find continuous sounds relaxing, in music and in general," and the author directly stated in that last paragraph that people associate danger with "sudden, unexpected sounds." So, you can infer that the author of Passage A would agree that unpredictable music will not relax the listener. As for Passage B, the author states at the end of the first paragraph that when "resolution occurs, relaxation follows," and then goes on in the next paragraph to state that when what is expected

does not occur, negative emotions result. Therefore, you can also infer that the author of Passage B would agree with this choice. Leave it, and move on to (E).

Choice (E) is out of scope. Neither author makes any connection between change from soft to loud and the aspects of music that have an emotional effect on the listener. Be careful not to use outside knowledge or your own opinion to make a connection that is not made by the authors.

This leaves you with (D) as the only statement for which you have any evidence that both authors would accept it as true.

REFINING YOUR SKILLS

Now that you have learned and practiced the basic approach, here are some additional suggestions for further refining your strategy and continuing to improve your performance.

Previewing the Questions

As we mentioned earlier, many test-takers find it useful to preview the questions first, before reading the passage. What does previewing the questions entail? You quickly read through the question stems (not the answer choices), picking out references to passage content. Don't worry about identifying the question types in this stage; that comes later. Knowing what the questions are asking can help you to focus on the important information as you prepare the passage and to skim over the details that may or may not be important. If there is a reference in the question, go ahead and highlight that text in the passage (but don't jump in and read that section of the passage out of context). As you read the passage, when you come across a topic you recognize from the questions, pay special attention to that section, since you know that you will need it later on. An added benefit of previewing the questions is that having some context when you start to read the passage may well help you to better understand the author's argument the first time through.

Try our four-step strategy—with and without previewing the questions—on two different sets of several passages. If you are not used to previewing, it will feel a bit strange at first. Practice it until you become comfortable with the approach, so that you can know for sure whether or not it is helpful for you. Once you have tried out both ways, choose the method that maximizes your efficiency and your accuracy, and use that approach consistently from then on.

There are a few things to keep in mind when previewing. First, it shouldn't take you more than 20–30 seconds per passage. You are not trying to memorize the questions, but rather to get a sense of what parts of the passage will be most important for answering the questions. Also, don't stop midway through the pas-

Preview the Questions

Reading the questions first is an optional part of Step 1. Think of it like watching a preview before going to see a movie. You will already know some of the highlights and plot points, and will be better able to understand the story.

sage to answer questions, even if you think that you have the relevant information at that point. What the author says later on may affect the answer to that question. Also, for most of the questions it will be necessary to have a good understanding of the main point of the passage. If you stop reading in the middle of the process of preparing the passage, you will likely get distracted and have a harder time understanding the overall logic of the author's argument.

Pacing

Slowing Down

On most tests you have taken in your life, you can't get a good score without completing every question. The LSAT is not that kind of test! Many test-takers will maximize their overall percentage of correct answers on the Reading Comprehension section by randomly guessing on a certain number of questions and spending their time getting a high percentage of the rest of the questions correct. For many test-takers, that means pacing themselves such that they complete three of the four passages, filling in random guesses for all of the questions on one of the four. As you take more and more practice tests, evaluate your accuracy. If you are getting a high percentage of the questions wrong, and especially if a lot of those questions look fairly easy when you go back over them, that most likely means that you were working too fast and should slow down, at least at first until your accuracy improves, and perhaps even on the actual LSAT.

Speeding Up

On the other hand, if you are completing two or three passages with a high level of accuracy but can't get to a third or fourth passage, you may be going slower than you need, perhaps by reading the passage text much more carefully than necessary the first time through or by over-thinking the questions (which can actually also hurt your accuracy). If this is your situation, diagnose where you may be spending more time than necessary. Think about pushing yourself through the passage faster the first time through, not trying to read every word carefully or to understand every little detail. If you are moving through the passage quickly but bogging down in the questions, ask yourself if you are reading the question carefully the first time, getting what you need from the passage, and using that understanding to go through the choices (in more cases) no more than twice. Ask yourself how often you already had the right answer and then unnecessarily "triple-checked" it, or even spent more time talking yourself out of it and into a wrong answer. If this is often the case, push yourself through the choices more quickly, trusting your understanding and capacity to make accurate decisions.

Ordering The Questions

Many test-takers find it useful to do the questions in a particular order (within the set of questions attached to a passage). Some find it easier to first do the *Extract* or *Structure* questions that give you some concrete reference to the passage. By going back to the passage to answer these questions, they learn more about the author's argument and have more of a foundation for answering the rest of the set. Other test-takers prefer doing the *Big Picture* questions first, since they have just read the passage and defined the bottom line. Almost everyone does better by leaving the hardest questions within the set for last; these are often the *Application* questions, or any question that is long, convoluted, and hard to translate. Experiment with these different ordering strategies, find the one that works best for you, and use it consistently from that point on.

Self-Evaluation

Diagnosing the causes of your mistakes and refining your strategy based on that evaluation is crucial for continued improvement. Keep a self-evaluation journal or spreadsheet so that you can periodically review it and look for patterns in your own performance. For every question that you miss, or struggle with, ask and answer the following questions:

1. What was wrong with the answer I picked or seriously considered?
2. What attracted me to that wrong answer?
3. What led me to eliminate or just not select the correct answer?
4. What difference could I have seen between those two answers that would have helped me to get the question right or to get it right faster?
5. What will I do differently in the future?

Also look at questions you got right and passages you did well on, and ask yourself why, and what you can continue to do, and do more consistently, to reach that same high performance level more consistently.

As you can see, there is not one specific characteristic that always makes a passage easier or harder. And, unlike in Games, the nature of the answer choices *can* significantly affect overall difficulty. As you work through the passages in this book and in the real LSATs you've ordered, note your impression of the passage's difficulty on the top of the page before you begin it. Afterward, check that impression against the reality of the passage—was your impression correct? If not, was there something you could have seen by reading the first few sentences and scanning the questions that would have led you to evaluate it more accurately? In this way, you will improve your skill in identifying which passages you should attempt and which you should avoid.

FINAL PASSAGE DRILL

As you do this passage, keep your main focus on strategy and accuracy, not on going as fast as you can. But, do keep track of the amount of time you spend on it so that you can begin to evaluate your pacing. Set a timer to count up but don't look at it while you work (put it in another room if you need to!). Once you are done, note your total time spent and go through the explanations that follow the passage. For every question that you missed, struggled with, or just spent too much time on, answer the self-evaluation questions outlined above.

This Passage and its questions are from PrepTest 53, Section 4, Passage 1, Questions 1–6.

Reading Comprehension Practice Drill

Answers can be found in Chapter 8.

Asian American poetry from Hawaii, the Pacific island state of the United States, is generally characterizable in one of two ways: either as portraying a model multicultural paradise, or as exemplifying familiar Asian American literary themes such as generational conflict. In this light, the recent work of Wing Tek Lum in *Expounding the Doubtful Points* is striking for its demand to be understood on its own terms. Lum offers no romanticized notions of multicultural life in Hawaii, and while he does explore themes of family, identity, history, and literary tradition, he does not do so at the expense of attempting to discover and retain a local sensibility. For Lum such a sensibility is informed by the fact that Hawaii's population, unlike that of the continental U.S., has historically consisted predominantly of people of Asian and Pacific island descent, making the experience of its Asian Americans somewhat different than that of mainland Asian Americans.

In one poem, Lum meditates on the ways in which a traditional Chinese lunar celebration he is attending at a local beach both connects him to and separates him from the past. In the company of new Chinese immigrants, the speaker realizes that while ties to the homeland are comforting and necessary, it is equally important to have "a sense of new family" in this new land of Hawaii, and hence a new identity—one that is sensitive to its new environment. The role of immigrants in this poem is significant in that, through their presence, Lum is able to refer both to the traditional culture of his ancestral homeland as well as to the flux within Hawaiian society that has been integral to its heterogeneity. Even in a laudatory poem to famous Chinese poet Li Po (701–762 A.D.), which partly serves to place Lum's work within a distinguished literary tradition, Lum refuses to offer a stereotypical nostalgia for the past, instead pointing out the often elitist tendencies inherent in the work of some traditionally acclaimed Chinese poets.

Lum closes his volume with a poem that further points to the complex relationships between heritage and local culture in determining one's identity. Pulling together images and figures as vastly disparate as a famous Chinese American literary character and an old woman selling bread, Lum avoids an excessively romantic vision of U.S. culture, while simultaneously acknowledging the dream of this culture held by many newly arrived

immigrants. The central image of a communal pot where each person chooses what she or he wishes to eat but shares with others the "sweet soup / spooned out at the end of the meal" is a hopeful one; however, it also appears to caution that the strong cultural emphasis in the U.S. on individual drive and success that makes retaining a sense of homeland tradition difficult should be identified and responded to in ways that allow for a healthy new sense of identity to be formed.

1. Which one of the following most accurately expresses the main point of the passage?

- (A) The poetry of Lum departs from other Asian American poetry from Hawaii in that it acknowledges its author's heritage but also expresses the poet's search for a new local identity. 
- (B) Lum's poetry is in part an expression of the conflict between a desire to participate in a community with shared traditions and values and a desire for individual success. 
- (C) Lum writes poetry that not only rejects features of the older literary tradition in which he participates but also rejects the popular literary traditions of Hawaiian writers. 
- (D) The poetry of Lum illustrates the extent to which Asian American writers living in Hawaii have a different cultural perspective than those living in the continental U.S. 
- (E) Lum's poetry is an unsuccessful attempt to manage the psychological burdens of reconciling a sense of tradition with a healthy sense of individual identity. 

2. Given the information in the passage, which one of the following is Lum most likely to believe?

- (A) Images in a poem should be explained in that poem so that their meaning will be widely understood. 
- (B) The experience of living away from one's homeland is necessary for developing a healthy perspective on one's cultural traditions. 
- (C) It is important to reconcile the values of individual achievement and enterprise with the desire to retain one's cultural traditions. 
- (D) One's identity is continually in transition and poetry is a way of developing a static identity. 
- (E) One cannot both seek a new identity and remain connected to one's cultural traditions. 

3. The author of the passage uses the phrase "the flux within Hawaiian society" (middle of the second paragraph) primarily in order to

- (A) describe the social tension created by the mix of attitudes exhibited by citizens of Hawaii 
- (B) deny that Hawaiian society is culturally distinct from that of the continental U.S. 
- (C) identify the process by which immigrants learn to adapt to their new communities 
- (D) refer to the constant change to which the culture in Hawaii is subject due to its diverse population 
- (E) emphasize the changing attitudes of many immigrants to Hawaii toward their traditional cultural norms 

4. According to the passage, some Asian American literature from Hawaii has been characterized as which one of the following?

- (A) inimical to the process of developing a local sensibility 
- (B) centered on the individual's drive to succeed 
- (C) concerned with conflicts between different age groups 
- (D) focused primarily on retaining ties to one's homeland 
- (E) tied to a search for a new sense of family in a new land 

5. The author of the passage describes *Expounding the Doubtful Points* as "striking" (second sentence of the first paragraph) primarily in order to

- (A) underscore the forceful and contentious tone of the work 
- (B) indicate that the work has not been properly analyzed by literary critics 
- (C) stress the radical difference between this work and Lum's earlier work 
- (D) emphasize the differences between this work and that of other Asian American poets from Hawaii 
- (E) highlight the innovative nature of Lum's experiments with poetic form 

6. With which one of the following statements regarding Lum's poetry would the author of the passage be most likely to agree?

- (A) It cannot be used to support any specific political ideology. 
- (B) It is an elegant demonstration of the poet's appreciation of the stylistic contributions of his literary forebears. 
- (C) It is most fruitfully understood as a meditation on the choice between new and old that confronts any human being in any culture. 
- (D) It conveys thoughtful assessments of both his ancestral homeland tradition and the culture in which he is attempting to build a new identity. 
- (E) It conveys Lum's antipathy toward tradition by juxtaposing traditional and nontraditional images. 

Summary

- Here's our step-by-step approach to the Reading Comprehension section:
 - Step 1: Prepare
 - Step 2: Assess
 - Step 3: Act
 - Step 4: Answer
- Although you may be more familiar with Reading Comprehension than the other sections of this test, LSAT-style Reading Comprehension brings its own unique challenges and requires a particular strategic approach.
- Proper pacing is the key to a strong performance, and it will come only with a little experimentation and a lot of practice.
- Adjusting your everyday reading habits can also benefit your Reading Comprehension performance. Until you take the test, skip the clickbait and listicles and seek out more challenging reading.